



VOLUME SIX – ISSUE FOUR

JANUARY, 2005

**CONTENTS**

President’s Column <i>Bruce Campbell</i>	1
Dec. & Nov. Main Events <i>Bruce Campbell</i>	2
Cindy Drozda Visit <i>Kerry Deane-Cloutier &amp; Dennis Cloutier</i>	3
Dust Collection & Risk <i>Bill Pentz</i>	5
Instant Gallery	9
President’s Challenge	11
Classifieds, notices	12

**NEXT MEETING  
JANUARY 26, 2005**

Sapperton Pensioners’ Hall  
318 Keary St., New Westminster.  
Meeting starts at 6.30

This month the Forum on Form & Finish and the Focus on Fundamentals will be replaced by a guest speaker.

**Warmup:**

Colour Theory presentation

**Main Event:**

Art Liestman will discuss overcoming difficulties in design while executing a piece.

**January Food Providers:**

Don Hoskins, Keith Hudson, Dave Hurst, Mike Jacobs, Michelle Jacobs, Bob James, Ivor Jones, Walter Jorimann

**February Food Providers:**

JoAnne Kazienko, Bill Kennedy, Steve Kent, Tom Kilgour, Al Koehn, Olaf Lepper, Georges Leroux, Art Liestman

**PRESIDENT’S COLUMN**

*Bruce Campbell*

This month the main speaker will be Art Leistman. I understand his topic is a work-in-process on the subject of the Creative Process. Knowing Art as we do we can expect a marvelous presentation? Also, this is a reminder that the President’s Challenge this month is to turn a stand. “What for,” you ask? For whatever you want.

I regret to announce that Anne Rostvig has resigned as our newsletter editor for health reasons. Anne has been a huge contributor to the Guild through her work and her excellent organization skills (Hands-on Coordinator, Symposium, Newsletter, etc.) Please join me in thanking Anne for her efforts and encouraging her to take it easy but not so easy that we don’t regularly see her work in the Instant Gallery. I am pleased to announce that Dennis Cloutier and Kerry Deane-Cloutier have agreed to take over the job of producing the newsletter. Each of us can support them by submitting material and story ideas so help out so we can maintain the quality of our publication. Welcome on board, Kerry and Dennis.

Cindy Drozda gave us a terrific demonstration on Sat Jan 15<sup>th</sup> and taught classes on Sunday and Monday. I was fortunate enough to attend the demo and take one of the classes and had a great time. If you missed it ask someone who was there about sanding

## **PRESIDENT'S COLUMN (cont.)**

to 6000 grit (no typo) and “the balloon trick”. Thanks Cindy for kicking off the New Year so well. Be sure to stay tuned for other demonstrators this year. We are finalizing visits from Ron Gerton, Andi Wolfe, Mark Salsbury, and Marilyn Campbell making this another great year for the Guild.

February is our club's Annual General Meeting. Two executive positions, Vice President and Treasurer will be re-elected. If you are interested in running for either post please let me know. Also, this is a call for motions to be brought forward at the meeting, as we need to publish those in advance. Again, let me know.

Finally, it was a sad surprise to learn of the passing of John Bese on December 31, 2004. John was a long-time advocate for a turning organization in this area and was a founding member of the Guild. He served as our first Vice President and remained active in Guild activities afterwards. He was a dedicated promoter and teacher of woodturning and many of our members got their start in one of John's classes. He specialized in turning bowls though he was certainly able to turn anything. I recall his contribution to our first Collaborative Challenge when we were struggling to design an elaborate stand for the keyboard of “Organic Fantasy”. At one point he stopped us and said not to worry about how hard it was to turn – he would take care of it. And he did. John was a regular at Grandville Island and supported the Craft Association of BC with his work and time and he entertained thousands of people over the years with his demonstrations.

There will be a eulogy at this meeting (Jan 2005) by Bob Gadd who worked with John to offer many of his classes. We also invite you to submit your own stories and memories of John to the newsletter. We will compile a special section in the February issue.

## **DECEMBER'S MAIN EVENT**

*Bruce Campbell*

About 15 people trekked out to Bow River Craftwoods in December for a tour of their facility and a unique tree-to-bowl event. The guys had a figured log from which they milled a large blank and donated it to the Club. We roughed it out and used a center-saver to get three bowls from it. I treated the blanks and we will auction them for our annual auction (usually at the summer picnic). Thanks to Bow River for hosting us. I think we all had a great time and managed to haul away a sizeable pile of wood.

## **NOVEMBER'S MAIN EVENT**

*Bruce Campbell*

Thanks to Stan Freeman for his presentation on airbrushing at the last meeting. Based on the crowd of people around him afterwards the material was really well received. Stan made some compelling arguments for using protective equipment including his long hospital stay after doing some carving on a piece of exotic. We have all heard it before but it still is worth repeating. Use your protective gear!

## CINDY DROZDA VISIT

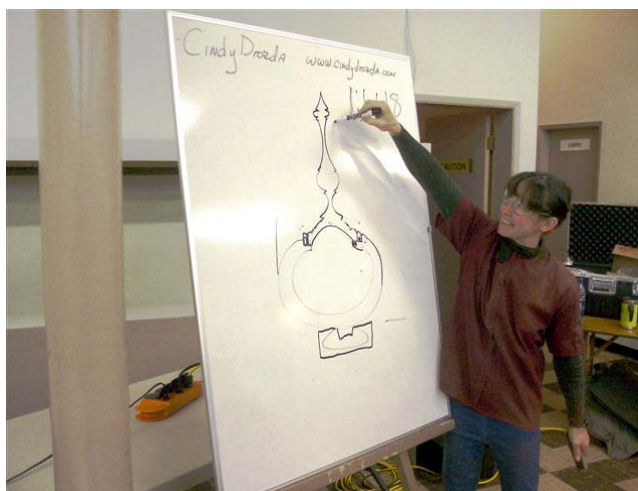
Kerry Deane-Cloutier & Dennis Cloutier



Cindy Drozda is a professional woodturner from Boulder Colorado whose trademarks are small and incredibly elegant boxes and hollow forms. Cindy put on a demonstration at Sapperton Hall on Saturday and classes on Sunday and Monday. The classes were held at Island Woodcraft. Island Woodcraft has a very well equipped teaching facility in Coquitlam. It is the first time that we have used Oneway lathes: Niiiiice!

Cindy is a very enthusiastic and dynamic teacher. She is generous with her knowledge, which she claimed she had mainly learned from others, and free with her tools, which had a variety of interesting grinds. She is not dogmatic, and stresses that what she is passing on works for her, but is by no means the only way to do something. Perhaps as a demonstration of this, she showed us one way of doing a box on Saturday, and a different way on Sunday.

On Saturday Cindy demonstrated a finial box, with an inlaid rim, a triangular box, and she did a quick demo of “the balloon trick” on a banksia pod Christmas ornament. The finial box Cindy demonstrated was a small rounded box with a suction fit lid and a long, graceful finial. She inlaid a contrasting wood rim on the box bottom; more on the inlay technique later. This type of box was also the subject of her courses. On Saturday she started off by parting off the top of the box from the bottom, then shaping and partially hollowing the bottom. She then cut a recess in the lip of the bottom for the inlay. She fit a disk of contrasting wood into the recess and glued it in place. Once the glue had cured she parted out the center of the inlay disk, and used it for the foot of the box. Cindy typically uses yellow carpenter’s glue (such as Titebond). She has several lathes, so she doesn’t have to wait around for the glue to dry. Once the glue has tacked up (usually about 5 to 10 minutes) she then proceeds to the next step. Her next step was to chuck up the lid and turn the inside, then jam fit the lid into the bottom and turn the finial, finish the lid, and refine the fit so that the lid could easily be removed. Finally she finished hollowing the inside of the bottom, jam chucked it on a waste block, shaped the bottom, and added the foot.



Cindy’s second demo was a small triangular box. She started with a rectangular box blank, and turned a regular taper. She then parted off the lid and rough hollowed the box. The lid and bottom were jam fit and glued back together (!) and turned on multiple axis to produce the rough shape. She then remounted the blank on center and shaped the box. She only glued the outer diameter of the lid onto the bottom, so that when she formed the groove between the lid and bottom, the glue was removed. The geometry involved in this box is a little hard on the brain, but this technique has enormous possibilities. Her box was turned on an axis which run almost straight down the blank, but by angling the axis you can produce twisted shapes.

Finally, her third demo was the “balloon trick”. Once she had hollowed a banksia pod, she inflated a balloon inside the pod. Then she used CA glue mixed with metal powder to fill the voids. She also

uses metal filings or stone. Once the glue cured she popped the balloon and pulled it out. The balloon serves as a form to hold the filler in place until it hardens.

On Sunday she cut the finial and roughed out the lid top first, then parted it off. The bottom was done like on Saturday, with the lid jam fit onto the bottom only to refine the top of the lid. The rest of the process was the same as above.

She reminded us that no matter which method you chose, there is compromise. If you turn the finial first, you have a solid, risk-free hold. If you turn it later, you have an opportunity to put decorative details into the inside of the lid. She likes to put small jewels in the inside. She showed us how to install a crystal, but she also uses more exotic stones. One of the works she brought was a collaborative piece she and David Nittmann created. It has a chocolate diamond and a moonstone in it, and has to be seen to be believed.

Cindy likes to use an engraver to sign her work. It allows her to write normally in teeny tiny little letters on her teeny tiny little feet. She uses a gold wax stick to infill the engraved text, which shows up well on the dark woods used for her feet.

Cindy tends to use pretty nice wood for her jam chucks. Mahogany is one of her favourites as it is softer than the hard woods she favours for her turnings. She believes that it is important to choose the wood for the chuck, not to simply use whatever garbage is lying around the shop.

On the fit of lids, Cindy mentioned that she makes the fit tighter if she is taking a box to a woodturning meeting, as woodturners seem to really like tight fits. However, for a more normal public she likes a looser fit, with a lid that can easily be removed. When she was starting to make boxes she owned a gallery. She took half a dozen boxes with different fitting lids in one day, and watched the potential customers. She learned that people got a lot of pleasure out of lids they could remove fairly easily, but if they picked up a lid and the box came with it, they would hurriedly put down the piece and leave the gallery! Her philosophy is that ultimately the lid should fit as you wanted it to fit, not as it happened to turn out.

Both the demonstration and the class were well worth attending.

### **Finial Styles**

The first thing that struck me about Cindy's work was the elegance and fine detail of her finials. Cindy's design philosophy on finials was basically that all the elements should fall within a line drawn from the bottom of the finial to the top, and that no two sections should be the same size. She also tends to follow the Golden Mean. Her lids tend to be somewhat domed or peaked, which helps with the transition from the rounded box to the delicate finials.

Check out the following websites for Cindy's finials and other styles of finials. Some of the pages are rather long, but trust me – there is a finial on the page, usually down near the bottom.

<http://www.cindydrozda.com/>

<http://www.avisera.co.il/thumb-boxes.htm>

<http://mysite.verizon.net/vze27vmn/id3.html>

<http://mgorrorow.tripod.com/gallery.html>

<http://www.woodturner.org/sym/sym1998/InstGly/>

<http://www.kimblattwoodturning.com/Vessels0203.html>

<http://www.mariocliche.com/>

<http://www.webhome.idirect.com/~bowes/more%20artistic.html>

<http://www.woodgound.net/newpage15.htm>

[http://www.delmano.com/2004/Wood\\_Art/Small\\_Treasures\\_2/Sml\\_Treasures\\_2004\\_2/sml\\_treasures\\_2004\\_2\\_30.html](http://www.delmano.com/2004/Wood_Art/Small_Treasures_2/Sml_Treasures_2004_2/sml_treasures_2004_2_30.html)

[http://www.beaverpondstudio.com/Turned\\_Boxes.html](http://www.beaverpondstudio.com/Turned_Boxes.html)

<http://www.hdv.net/>

## DUST COLLECTION AND RISKS OF EXPOSURE

*Bill Pentz, Submitted by Larry Stevenson*

At a few of our past meetings we have discussed the need for dust control and how to go about doing this. We have heard a few examples from presenters and our own members about their experiences with wood dust. This is a subject dear to me as I had an adverse reaction to wood dust years ago. I had been discussing this with Dave Martin, a member of the GVWG whom has researched this field extensively and has implemented an impressive system of eliminating dust at the source in his own shop. Dave put me on to this website that has a huge amount of information that I encourage everyone to take a good look at. The link is:

<http://billpentz.com/woodworking/cyclone/DocsOrders.cfm#MedicalRisks>

The website has many articles worthy of looking at and I have received permission from Bill Pentz to publish the following article.

My doctor, a fellow woodworker and pulmonary (lung) specialist says **most woodworkers leave dust collection as one of their last priorities when it should be one of their first.** He said most hobbyists wrongly believe that that because they are not professionals and only do a little woodworking now and then, that they have minimal risk from dust exposure. He said that is the opposite of the truth. In spite of spending far less time doing woodworking than factory woodworkers, with no oversight or regulatory inspections, hobbyists frequently have shops filled with fine dust levels over 10,000 times more than the legal limits for commercial concerns. **Four hours of woodworking a week with a 10,000 times or greater exposure leaves most hobbyist woodworkers with at least 1,000 times more exposure to fine wood dust that is often far more toxic from exotic woods than those who work fulltime in commercial firms.** Unlike commercial concerns, there are no federal air quality requirements to protect hobbyists. Hobbyists who have no standards consider the Federal and sometimes even more stringent state or local standards very tough. Woodworker unions believe these standards far too easy because so many factory woodworkers continue to have serious respiratory problems. An Australian government survey found respiratory problems force one in fourteen fulltime woodworkers into early retirement.

He said more and more woodworkers now make dust collection a higher priority, as they should because fine dust exposes us to severe risk, but **most unknowingly buy hobbyist equipment including dust collectors and air filters that just makes matters worse.** He explained our power tools and even hand sanding spew fine dust everywhere. This fine dust is so small and light that once airborne it quickly spreads uniformly polluting the air in our shops and all connected areas staying airborne for hours. You can easily see these fine particles in a beam of sunlight. Worse, that fine dust collects on our clothes and if we are not careful will also fill the air in our vehicles and homes exposing those close to us. Most hobbyist tools use older chip collecting designs that do a poor job of capturing this fine dust. He said many know this and wear a good quality dust mask, but then take the mask off long before the four to six hours it takes even with a good air cleaner rated at 8 full air changes an hour to clear that fine, most harmful dust. Worse, many try to make repair by buying dust collectors, air cleaners, down draft tables, and even shop vacuums that are little more than dust pumps because of poor design and filters that are far too open.

He said the under 30-micron size particles (about 1/3 the thickness of a human hair and smaller)

pose a serious health hazard, with the most danger coming from particles 2.5-microns and under in size. He explained all these fine particles that go through too open filters also slip right past our body's natural defenses to lodge deeply in our tissues. Our bodies have a difficult time getting rid of this dust. Wood dust not only carries molds and mildew, wood comes from plants that have strong chemical protections against insects and other predators. Continued long-term exposure to fine wood dust, the molds and mildews, and these natural chemicals causes most woodworkers, their families, and others close to them to develop sensitivities. Like smoking, some will never show severe symptoms, but most will eventually develop sensitivities. Many will develop more serious sinus and respiratory problems including asthma, emphysema, allergic reactions, polyps and even cancer as reported by the [National Institute of Health News Release \(caution, it takes a long time to load this very large PDF\)](#).

The U.S. government set indoor air quality standards years ago because so many professional woodworkers had respiratory problems. An Australian health regulatory agency said wood related respiratory problems disable and force one in every fourteen professional woodworkers into retirement. Commercial woodworking concerns redid their dust collection to meet Federal air quality standards. The old standard went from blowing away or capturing the fine dust after the fact in an air cleaner, to requiring capture of the fine dust at the source. Once captured, the new standard requires either exhausting the air outside, or ample filtering to remove the fine, most dangerous particles. Woodworker unions still complain these new standards are too lax because too many workers are still having respiratory problems.

These government standards are well and fine for professional woodworking concerns, but for hobbyists who may receive much higher exposure, there are no controls on our tools or dust protections except what each of us choose. There are no accepted hobbyist standards, much hobbyist vendor information cannot be trusted, and most woodworkers, myself included, know little about what it really takes to protect against the risks of fine wood dust. Worse, with fierce competition for hobbyist dollars and no oversight, many hobbyist vendor solutions just make matters worse.

If you are uncomfortable with the seriousness of wood dust as a health hazard, please take the time to look over what the experts say. I would suggest starting with the U.S. Department of Labor, Occupational Safety and Health Administration (OSHA). They have an excellent article on hazards of woodworking including a section on wood dust at the [OSHA - A Guide for Protecting Woodworkers from Woodworking Hazards](#). Also read over the above linked National Institute of Health Warning on Wood Dust Being a Carcinogen, plus the information on my [Links Page](#) for other information sources.

## **Doc's Orders**

Sadly, exposure to airborne fine wood dust is in some ways like smoking. Many work in woodshops for years with no apparent ill affects (just as many smoke for years with no apparent ill affects). Eventually most develop sensitivities. Many woodworkers, including me, develop more serious respiratory problems associated with this long-term exposure. My doctor diagnosed my asthma as having gotten so bad I now must use my dusk mask while in my shop until the dust is cleaned up. Here is the cleanup he recommended:

1. He tells most patients to go to almost any large hardware store and buy a good quality [OSHA](#) approved **dust mask** in their size that meets the [NIOSH](#) safety standards. It should have a good airtight fit and removable filters that can be changed for those that also protect against the types of solvents you use when painting. With my asthma and lingering problems

from being poisoned when in the military years ago, he told me to seriously read over the information and consider buying an upper end mask offered by [Enviro Safety Products](#).

My follow-up bought an expensive mask with way too small of a battery. I hated it because I do woodworking as a hobby to relax. With that limited battery life I found myself in a big hurry and messing up portions of my work. I replaced that mask with top quality 3M 6000 series mask. There is a wealth of information on masks, testing for leaks, choices of filters, filter life, etc. I used [Google Search Engine](#)

2. Next, he told me to capture the dust at the source and never let that dust get into the shop air! This requires dust collection with ample airflow and good pickups at every source and a way to capture or get rid of the dust. It also requires either good filters or venting that air outside away from the shop.
3. He said you can exhaust the dirty air outside but that is pretty foolish if not illegal in many areas including ours. He said exhausting the air outside takes all the air out of your shop, sucks the deadly carbon monoxide exhaust fumes out of your heater, water heater, or gas drier into your shop. These fumes can be far more deadly than dust. Exhausting the air outside can send wood dust onto your yard and plants that can be deadly. Exhausting outside is very noisy and also is illegal in my county. It gets cold and expensive to send the little warm air from my shop outside. Further, dust collectors are not quiet and I'm already at the end of my neighbors' patience with my loud tools.
4. He said all dirty air requires cleaning before letting it back into the shop. He said most buy "fine" filter bags that just don't cut it. Most hobbyist vendors rate their own filter bags and can just let them get more and more caked with dust until they reach whatever filtering level the vendor wants to claim. Without a certified independent lab that also tells the level of filtering at a given airflow, there are serious problems with buying any hobbyist dust collector bag. He said he did not want sued, but from his own testing most generally do not filter one twentieth to one thirtieth as well as claimed when in actual use. In addition to letting too much of the most dangerous dust right through, they clog often forcing a shake out. Each time I need to clean my bags, they would leave me covered in the very dust I need to avoid.
5. He said for me to return to work in my shop and have good protection, my choices were to either buy an expensive industrial collector with automatic bag shakers or build a cyclone with certified fine cartridge filters. He recommends for those like me who are sensitive to wood dust, that we buy filters certified to capture 99.9% of the dust down to the 0.2-micron particle size at full system airflow. Others with less serious problems can filter down to the 0.5-micron level. The American Society of Heating, Refrigeration, and Air-conditioning Engineers (ASHRAE), a private organization of industry engineers, sets air quality standards in accord with NIOSH and industry requirements. ASRAE also certifies testing laboratories. I only use and recommend use of ASHRAE certified laboratory approved cartridge filters.
6. Next, he said to immediately add new good quality HEPA filtered air cleaners to both of my shop vacuums. Luckily both of mine are name brand units for which good quality fine filters were readily available for a mere \$30 each (groan).
7. Then he recommended I install a good quality ceiling mount air cleaner to help keep my shop air cleaner. He said the ceiling air cleaners are worthless for protection while you work, but they do help to clean up the air so every time you go back, you don't start with the

same problems. I asked which one and he said that the magazines rated Jet, Delta, JDS, and Penn State all pretty close, but he bought a Jet for himself because he likes Jet tools. In looking at many woodworker posts and some magazine reviews, it appears that he did pick one of the best.

In following up I decided that if I caught the dust at its source and just let my cyclone run, an air cleaner would not be needed. An air engineer friend said that AAF had done extensive testing and found that was not accurate. An air cleaner is setup to stir the whole volume of air in a room. Without that stirring, much of the fine dust will be missed. Unless you setup the air coming out of the cyclone filters to blow in a directed stream at close to ceiling height, what happens is the air simply creates a narrow racetrack between whatever gate is open and the filters without doing a good job of cleaning the rest of the air. Moreover, a good air cleaner uses a small motor, meaning my dust collector would use far more power.

8. He next wanted me to go buy or build a good quality down draft table and always use it when sanding. I looked at him kind of funny because he has been bugging me for years for a set of plans for the down draft table I built ages ago. He smiled and said that way I could give him my table and I would get a new one. I teased back saying he was the one who made the big bucks.
9. After looking suitably hurt, he said the last step was whenever it was warm enough I should keep using a fan blowing from behind me to the outside to keep me in clean air when making dust.
10. He also reminded me that he also told me to not only put on my apron in the shop, but to wear a light jump suit, cap, and bandana that I take off before going into my home, to keep that dust in the shop.



**INSTANT GALLERY**



*John Bese – Birch Vase, 4” x 8”*



*Rich Schmid – Pine Bowl, 10” x 8”*



*Gary Miller – Offset Turned Box, 4” x 8”*



*Merv Graham – Acacia Dish, 5”*



*Kerry Deane-Cloutier – Bigleaf Maple and Buckeye Burl Hollow Form, 8” x 5”*



*Larry Stevenson – Southwest Hollow Form, 8” x 5”*



*Neno Catania – Chestnut Burl Bowl, 9” x 6”*



*Erv Wildeman – Japanese Plum Bowl, 4” x 4”*



*Erv Wildeman – Birch Box, 3" x 3"*



*Gerry Hodgins – Cherry Box, 3" x 4"*



*Maple Burl Natural Edge Bowl,*



*Rich Schmid – Maple Burl Natural Edge Plate, 11"*



*AlKoehn – Natural Edge Spruce Burl Bowl, 12"*



*Colin Delory –Cherry Propeller Dish, 8" x 6"*



*Mitchell Visser – Vase & Stand, Black Walnut & Spalted Maple, 4" x 3"*

## **PRESIDENT'S CHALLENGE**

November's president's challenge was to make a foot roller. Obviously someone was a little unclear on the concept... (great entry though).



*Garry Miller, Jay Mapson, Marco Berera, Vicki Olsen*

## CLASSIFIEDS

### For Sale

#### **Baldor Industrial Electric Motor**

1 HP, TEFC, 1725 RPM, 115/208/230  
Volt (Currently wired for 115V)  
13/6.8/6.5 Amps, 1.15 SF (Service Factor),  
Frame 56/56H  
Rating: Continuous Duty  
\$198.00  
Allan Cusworth, North Surrey,  
604-588-6260

**Island Woodcraft** offers a wide range of turning classes in their new state-of-the-art facility at #6-145 Schoolhouse in Coquitlam. For a schedule of or to register call 604-525-1031.

## NOTICES

### **Call for Artists – City of Richmond Launches Outdoor Art Exhibition**

The Exhibition Planning Committee and City of Richmond are pleased to launch the inaugural Richmond Outdoor Art Exhibition (ROAE), which will be held July 22-24, 2005 in the beautiful treed grounds of Minoru Plaza in Richmond, BC. The exhibition is a juried national and international event for students and artists working in contemporary fine arts and crafts. This will be an annual, free-to-the-public event.

Artists are invited to submit slides of their work for this juried exhibition. The Registration Fee is \$250/Artist and \$100/Art Student. Application deadline is March 31, 2005 and notification of acceptance is April 30, 2005

Please contact Suzanne Greening, Arts Coordinator, at 604 231-6433 or [sgreening@richmond.ca](mailto:sgreening@richmond.ca) with any queries.

## **GVWG Officers, Appointees and Volunteers**

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